

# continental



**film review**

**july 1967**

**50 cents**



Above ANITA PALLENBERG  
IN SCHLOENDORFF'S  
"A DEGREE OF MURDER"

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COVER PICTURE  
**ALICIA BRANDET**

Right: RAQUEL WELCH in the new French film, "The Oldest Profession in the World"

# CONTINENTAL FILM REVIEW

JULY 1967

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Below: Milo O'Shea admires Venus in the public library watched by Mulligan (T. P. McKenna). From "Ulysses".



# CANNES

Below: Jean Louis Trintignant and Anna Katarina Larsson in "Mon Amour, Mon Amour".

CANNES 1967 will be remembered essentially for the fine weather and the five films shown under the flag of Great (and certainly permissive) Britain. They at once provided the scandal, the serious engagement and artistic talent required at a festival and if two were directed by Americans, one by an Italian and one was an adaptation of an American play and made with American money at least (with the Common Market headlines that interrupted the festival) they laid low the myth of Britain's insularity.

Time was, at Cannes, when "le sexy" emanated from starlet exposure on the pleges at the urging of frenetic photographers. Now the plage strip appears modest indeed compared with the several aspects of amour to be seen inside the Palais des Festivals. This year, in fact, may be established as an erotic vintage with such items as the lifting of a pullover over a girl's head with a wonderful economy of movement (Mon Amour, Mon Amour) and the development of a botanical ramble into a Priapic scramble (Three Days and a Child).

One can, of course, have too much of a good thing and one was not surprised to find critics deprecating the promptness with which pretty Anna Katarina Larsson popped into bed for Jean Louis Trintignant — particularly when later she mentioned she had a job connected with the press. "Ca explique tout", came from a jaded audience.

Early on Elio Petri's "A Ciascuno Il Suo" (To each his Own) proved to be a polished piece of film-making of political and amorous skulduggery in Cefalu and Palermo (the landscape was beautifully presented). With quick, certain strokes the corruption and political engagement that too often disastrously overflows into private lives were sketched in.

A young teacher, dissatisfied with the arrests made in connection with a double murder proceeds to investigate on his own — as much, he comes to realize, for the contact it brings with the widow, Luisa (Irene 'hidden depths' Papas) as for his love of justice.

His investigation brings about his own murder (Chicago style) and the two real culprits, Luisa and her cousin and childhood lover the barrister Rosello (Gabriele Ferzetti) go smoothly



Above: Ben Carruthers and Marie-France Boyer in the Swiss entry, "L'Inconnu de Shandigor" directed by Jean-Louis Roy — a spy drama in which a scientist's daughter seeks the love of a journalist with, perhaps, sinister results. Twenty-eight year old J.-L. Roy has triumphed with TV shows—this is his first feature

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and confidently to the altar together. Said Petri: "Like intellectuals everywhere, we know about the past and understands the possibilities of the future but does not know the reality that surrounds him in the pre-

sent. Everyone else knows the situation — but not he".

Disappointing was "Hotel for Foreigners" Antonin Masi's first independent feature film. A kind of cross between "Marianbad" and "The Trial", a hotel

staffed by the weirdest characters, is seen as an allegory of the real world. A poet arrives, takes a room and awaits for the girl he loves but his idyllic vision is soon disenchanted and finally destroyed.

There are some truly wonderfully inventive surrealist scenes but the banal allegorical premise leaves no room for imaginative subtlety as in "Marienbad" or "The Trial" and one eventually tires of a group of characters who retain no mystery. But there is no question of the talent of this new, young (32) director who, incidentally wrote the script of "Everyday Courage".

It seems very likely that Volker Schlöndorff, one of

"The Young Törless" has, incidentally, been acquired for distribution here by Amanda Films.

"Elvira Madigan", a beautiful lyrical period love story, seemed a remarkable contrast to Bo Widerberg's previous contemporary, socially tempered films. Shot in a golden colour that seems to illumine not only the landscape but the very love the young deserter from the Swedish army, Lieutenant Count Sixten Sparre, bears for the tight-rope walker, Elvira, Widerberg manages to sustain the lyrical key right to the tragic end when, reduced to eating berries to sustain themselves, the two realise that only death will save their love from disenchantment.

"War and Peace". The whole film is virtually given up to the wide screen. Below, right: From Robert Bresson's cinematic style to a peak of simplicity and purity.

Below, left: From "Borodino", Part Three of Bondarchuk's the battle, minutely described and effectively mounted on the "Mouchette" in which the director brings his personal



Above, left: Jean-Pierre Cassel and Claudine Auger in a scene from Jessua's "Jeu de Massacre". Above right: Antonio Gades and La Polacca as the flamenco dancers in "El Ultimo Encuentro".

Germany's best young directors, is going to achieve a considerable oeuvre, at once personal and homogeneous. His "Mord und Totschlag" (now given the English title of "A Degree of Murder") is a first-rate evocation of the drifting teenager of today, intuitive, ingeniously emotional, free of any burden of guilt.

As Marie, the young waitress who, more by accident, shoots the boy who has been living with her, Anita Pallenberg (herself a real, cosmopolitan drifting daughter of the sixties) gives a vital authentic performance.

The Young German cinema is no longer a ponderable possibility — it has arrived. Schlöndorff's brilliant film,

Apparently it is a true story still remembered in ballad and it is beautifully played here by Tommy Berggren as the count who leaves army, wife and children and Pia Degermark as the girl who leaves her parents' circus. Director of photography is Jorgen Persson.

What Widerberg has successfully conveyed in "Elvira Madigan", the supreme joy of uninhibited love, Nadine Trintignant also achieves in her first film, "Mon Amour, Mon Amour" which begins (with distinct overtones of "Un Homme et une Femme"), with a young woman, Agathe (Valerie Lagrange) about to join her lover at Nice (where he is concerned with the construction of a block of flats).

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# CANNES. From page 5

and irresolute about telling him that she is carrying his child.

The first half of the film with its girl to girl confidences (Agathe and her friend Jeanna — played by Annie Fargue) and the splendidly free love-making between Vincent (Trintignant) and Agathe is good enough to overcome the obvious comparison with Lelouch's film, but from the moment the wife-child Mariou (Anna Katarina Larsson) smiles her way into Vincent's bed, the film loses its easy sense of reality and natural tension. A pity, for the players are personable in the extreme. The often beautiful pastel photography was directed by Willy Kurant.

For a moment the Israeli director, Uri Zohar, had us believing that his film, "Three Days and a Child" was going to be something of a revelation. The easy companionship between the three main characters was so swiftly and beautifully established through the credits that we were impatient to learn more about them. Unfortunately, in a series of flashbacks, we learn of the hero's first love whose child he is now being asked to mind for three days while the parents sit for a university entrance exam.

But if nothing else the film reveals the potential of Israeli production with such attractive players as Germaine Unikovski, Judith Soleh and the handsome Odded Koller.

One or two Spanish directors have now achieved a kind of popular realism which is both satisfying to audiences and the directors themselves who are concerned not merely with an escapist cinema but with some reflection and criticism of contemporary Spain. Aranda, Eceiza and Mario Camus are good examples of directors working in this genre of popular realism, and Antonio Eceiza's new film, "Ultimo Encuentro" was seen at the festival.

Starting off in a TV studio where a popular flamenco dancer, Antonio Esteve, is being submitted to a "This is your Life" programme — the film cleverly plays between past and present. A tragic past is symbolized by the presence of the dancer's former guitarist whose wife was at that time both Antonio's dancing partner and mistress.

The dancer is obsessed with guilt and while he tries, violently, to regain his peace of mind we slowly learn of the earlier tragedy.

In the main role is the dancer Antonio Gades who is as an emotional an actor as he is dancer. Essentially Spanish, Eceiza's film combines authenticity with a popular melodramatic theme.

Leopoldo Torre Nilsson is one of the major directors of Latin America. With his writer wife, Beatriz Guido, he has produced a body of work which is highly personal, hermetic almost, with its heavy, introvert atmosphere of a decadent society crumbling before the demands of social change.

With "Monday's Child", the director has stripped his image of all the cluttering, atmospheric decor of previous films, and tells a straightforward story of a neurotic child who, when a favourite doll is irrevocably given away to the children of Puerto Rico families made destitute by a hurricane, throws a tantrum pretending blindness and numbness. Desperate, her father goes in search of the doll at El Palomar.

Finally the doll is reclaimed and Alice is miraculously 'cured' but when the family is driving back on the San Juan road the child cruelly lets the doll dangle from the car in the dust of the road and then contemptuously drops it.

The film is a hard look at the perversities of love.

The first half of Luigi Comencini's "L'Incompreso" (Misunderstood) is a brilliantly observed and sympathetic study of two brothers: Milo, four (Simone Giannozzi) and Andrea, seven (Stefano Colagrande) who, bereft of their mother have to adjust to a governess brought in by their father, Sir George Duncombe, who is the British consul at Florence.

Sir George feels that Milo has to be shielded from the truth at all costs and Andrea, desperately in need of comfort himself, finds he has to be the smaller boy's protector while receiving no real moral support or understanding from his father.

It is only when, through an accident caused by Milo's thoughtless selfishness, that Andrea has a fatal accident that the father realises that it was the elder boy, who really understood the implications of his mother's death and thus needed his love and support.

The playing of the two boys and Anthony Quayle as the father is so right that one can almost forgive the melodramatic scene at the end in which the father discovers too late, that his boy had fundamentally the character and good sense he had previously not seen in him.

The lovely colour photography of Florence and Fiesole is the work of Armando Nannuzzi. Based on Florence Montgomery's novel, the film would do well, I think, with British audiences.

Denmark's entry, "The Red Mantle", directed by Gabriel Axel, is a saga first written down by Saxo Grammaticus in the 13th century concerning three sons who seek vengeance for the death of their father and do combat with the three sons of King Sigvor (Gunnar Bjornstrand). After an all day combat the king prevails upon the six to sink their differences once and for all.

They return to the king's camp where Hagbard falls in love with the king's daughter Signe but there are those who wish the strife between the families to continue and finally all six young men and Signe are either butchered, hung or burned to death.

The interest lies mainly in the bare, natural locations of northern Scandinavian, and the handsome young players of whom the young Soviet actor Oleg Vidovoy (Hagbard) is outstanding. The very frank love scene at the close is beautifully handled but the film, generally, lacks tension.

As always, the films from Brazil are either ethnologically or politically national. Twenty-eight year old Glauber Rocha's

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Right:

Ulf Palme and Harriet Andersson in Donner's "Roottree".

# the swedes at CANNES

APART FROM being represented at Cannes by Bo Widerberg's "Elvira Madigan" the Swedish film industry, as last year, put on a whole series of showings of new films which included "Stimulantia" (Stimulation), Arne Mattsson's "Women of Darkness", Jonas Cornell's "Hugs and Kisses", and Jörn Donner's latest, "Tvarbalk" (Roofree).

Jörn Donner's place, with photography by Rune Ericson, is a rather tedious sexual rondo between an artist, the young Jewish girl he has met who carries still the memory of the concentration camps, Leo a publisher friend, and Leo's wife. The four interchange their sex partners with little appreciable increase of happiness and the film has an enclosed feel about it. Donner said about the film "there are no dead spots. Things happen in this picture. They do, of course, but one doesn't seem to care much whether they do."

"Hugs and Kisses" is a livelier little rondo with a bohemian author moving in on a young married couple whom he barely knows — the understanding is that he will act as their domestic servant. It is a brisk comedy in which young people are shown to have some conventional emotions as well as a new morality.

"Stimulantia" was a disappointment — the eight short episodes varied very much in quality. Abramson's was a look at Chaplin's birthplace in London; Donner's a skittish duologue about a girl who took too long in preparing for love-making; Bergman showed us photographs of his son, Daniel; Arne Arnbom gave us Birgit Nilsson rehearsing and singing Wagner; Molander directed a Maupassant story with Ingrid Bergman and Gunnar Björnstrand both in good form; Vilgot Sjöman gave us a fantasy of a husband



Illustration right:  
Ulf Palme as Leo  
and Gunnel  
Brostrom as Inez  
in a scene from  
Jörn Donner's  
"Roofree"

Below: From  
Jonas Cornell's  
"Hugs and Kisses"



who finds an attractive Negress in his bedroom cupboard; Danielsson and Alfredson combined to write and direct the Balzac tale of the laundry girl who was robbed of her virtue. All in all very light weight and some sketches only thinly clinging to the main theme.

Bibi Andersson from Sweden and Bruno Crémier from France are just now filming "The Rape", with Frenchman Jacques Doniol-Valcroze as director. It is a Swedish-French co-production, produced by Sandrews of Stockholm and Parc Films of Paris.

"The Rape" (Le Viol) is based on Doniol-Valcroze's own screenplay. It is a thriller, taking place one Sunday in a private home. It is about an attack on a young woman who is alone at home while her husband is out hunting with some business friends.

"The Rape" is being filmed in colour. It will be premiered simultaneously in Paris and in Stockholm in September.



Above and below: Eva Ras with Slobodan Aligrudic in "The Love Dossier" — shown at the Cannes Critics' Week as "Une Affaire du Cœur".

## yugoslavs at cannes

**APART FROM** Aleksandar Petrovic's impressive "I Also Met some Happy Gypsies" which was masterly in its use of colour and wide screen, Yugoslavia was represented at Cannes in the Critics' Week by two remarkable films, Berkovic's "Rondo", which was a beautifully observed trio of a young couple who, to avoid the tedium of Sundays, invite a magistrate to come regularly and play chess with them. There springs up between the wife and visitor a genuine affection and love which ultimately has its expression and then, with the mood slightly changed, the three begin again their Sunday chess.

The second film, Dusan Makavejev's second feature, "The Love Dossier" robustly defies any kind of classification. It begins with the distinguished but amiable Dr. Aleksandar Kostic discussing the history of sex in life and art and then switches to a couple of exchange telephonists, one of whom, Isabella, meets an official rat catcher, Ahmed. He goes to her apartment and, the bed being conveniently placed for watching the television, one thing leads to an-amorous-other. They marry and are splendidly happy (particularly in bed) until a worker at the telephone exchange seduces Isabella and she becomes pregnant. Ahmed rejects her and one day, in a drunken fit, pushes her down a Roman well where her body is discovered by the police.

This tale, very well played by the protagonists, has a number of intarjections such as a criminologist's discussion of crime (in connection with the discovery of the girl's body), more of Dr. Kostic and there are some lovely comments on the Party and day to day living.



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third film, "Terra em Transe" (A Useless Revolt) is a political drama in which a journalist-poet finds himself (through his love for a woman) aiding a politician who, achieving power, forgets his promises because he is in the hands of the big landowners.

Disgusted, the writer returns to his former newspaper-owning boss only to find that he is intent on destroying another politician, once the writer's leader and friend.

Rocha is so intent on the political in-play that he forgets to make us interested in the characters as people — they are, in fact, merely political puppets.

The best laugh at the festival undoubtedly came from twenty-seven year old Francis Ford Coppola's crazy comedy "You're a big boy Now" which has a Jerry Lewis cum young Mickey Rooney character, Bernard Chanticlear — an innocent in New York — who gets himself involved with a neurotic child-woman off-Broadway actress, a pretty

librarian, not to mention a spinster landlady (who finds herself locked in the pornographic section of a New York library with the head librarian) and a rooster with an allergy for pretty girls.

The pace never lets up and the invention rarely, and often, in the slapstick, there are some shrewd cuts at the American male and his sex fantasies. We liked the bit where the actress (as a pretty but precocious child) steals the amorous psychiatrist's wooden leg and keeps it above her bed from then on as a triumphal trophy in the battle of the sexes.

Alain Jessua proved his originality with his first film, "Life Upside Down" and with his second "Jeu de Massacre", a much more costly production in colour, he gives the eternal triangle a new twist and effectively introduces the strip cartoon into the fictional cinema. Incidentally the strip-cartoon exhibition currently held at the Paris Decorative

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# LAMIEL

Below: Six scenes from Jean Aurel's "Lamiel" showing Anna Karina as Lamiel with Jean-Claude Brialy as the count and Michel Bouquet as Sanslin, Director of the Eastmancolor photography is Alain Levent.



JEAN AUREL'S "Lamiel" is adapted by Cecil Saint-Laurent from Stendhal's novel of the same name. The novel was unfinished at the author's death although he had left indications as to how it would conclude (see T. W. Earp's translation, Turnstile Press). Lamiel (Anna Karina) is a pretty

young orphan who has been adopted by the local beadle whom she calls her uncle. When we see her walking through the Normandy countryside listening to the jibes of the peasant washerwomen her character is immediately established. Her eyes are cast down demurely

over a book of the saints, but finally she gives the peasants as good as they give and we see that the religious cover conceals a novellette — "Devil's Daughter".

The local doctor Sanslin is intrigued by her and gets her a place as com-

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Above, left: Candice Bergen and Yves Montand in "Vivre pour Vivre". Above, right: Yves Montand, as a TV reporter, covers the Viet-Nam war in "Vivre pour Vivre".

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panion to the Duchess of Miossens.

She makes the acquaintance of the young Abbé Clément who becomes her friend and confidant, but it is the Duchess's son who persuades her to elope with him. She thinks to Paris and marriage but it turns out to be Rouen where they stay in a room together and go out only to the theatre to see the same play. The young duke has only one idea in his head — to make love. Soon Lamiel becomes bored to tears with love-making and one night, taking the money from his purse (but leaving him a little à la Mandrin) takes the coach to Paris.

She stays at a hotel run by the very experienced Madame Le Grand and soon the Count d'Aubigne is paying his attentions. Advised by Madame, Lamiel studies dancing, English and other social accomplishments and soon she is established as the

count's mistress.

From this moment Lamiel's curiosity for love increases; first with the young Abbé Clément whom she is pleased to see becomes agitated when she declares he is her especial friend, then with the Marquis de la Vernaye which affair provokes a duel, and then with her dancing master.

Driven to passionate jealousy the Count threatens suicide. Lamiel merely asks what method he will use.

Sansfin, who has been the arranging genius behind much of Lamiel's adventures, now persuades the Count that Lamiel is the daughter of a baron. Knowing this, the count is prepared to marry her to keep her by him and save his reputation.

The marriage makes no difference to Lamiel's insatiable curiosity to know all the circumstances of love until one night her house is burgled and the burglar, Masner, seduces her.

Lamiel, hopelessly in love with Masner aids him to rob the houses of the wealthy to which she has success; but tragedy awaits the couple.

Lamiel's character is fascinatingly complex and the paradox of ingenuous affrontery is seen immediately in Aurel's scenario when Sansfin tells her she is pretty: "Suis-je jolie?" demande Lamiel. Il lui vante les parties visible de son corps, tout en laissant entendre des réserves sur celles que les vêtements cachent. Elle finit par dégrader son corsage et son corset, et par lui montrer ses seins en toute ingénuité et toute indifférence, froidement, pour avoir son avis.

After weeks of tests Alain Resnais has chosen the two heroines of his next film, "I love you, I love you". They are Olga Georges-Picot, a blonde with black eyes, and Annie Fargue who comes from Nadine Trintignant's "Mon amour, mon amour". "I love you, I love you" is an original scenario by Jacques Sternberg and has Claude Rich as its hero.

Alex Joffe begins his new film next month, it is "Le grand tour" with Bourvil, Monique Tarbes and Robert Hirsch. It is a heroic-burlesque about racing cyclists.

Brigitte Bardot and Alain Delon are partners in one of the three sketches in the new Edgar Allan Poe film. The sketch will be directed by Louis Malle and is called "William Wilson".

After "Lamiel", Jean Aurel wants to make "Vercingetorix". It is a gay story despite the misfortunes of Julius Caesar's adversary. Alain Delon has been mentioned as the Gallic chief.

After "La Musica", Marguerite Duras is thinking of adapting another of her novels to the screen, "L'Après-midi de M. Andemas" with Michel Simon as star.

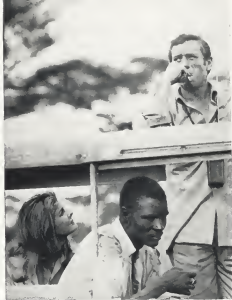
Jean (Kris Romani) Schmidt, will direct "3 M ou le Rébus" which tells

Left: Gert Froebe as Raspoutine in Robert Hossein's "J'ai tué Raspoutine" which opened the Cannes Festival this year.



Right:  
Candice Bergen and Yves Montand in "Vivre pour Vivre".

Below: Nadine Nortier in the title role in Robert Bresson's latest film, "Mouchette". Mouchette is the fourteen year old heroine of the story by Georges Bernanos, a writer who has previously inspired the director. It is the tragic story of a young girl of poor and drunken parents who, lost in the woods one night, becomes involved with a drunken poacher who believes he has killed the local game-keeper.



the story of a town's fear of a mysterious danger implied by a number of strange events. Simone Signoret, Michel Piccoli and Michel Simon are among the players.

The Jean Vigo prize has been awarded to William Klein's "Qui êtes-vous Polly Magoo?" — a satire on the fashion world.

Claude Lelouch's new film "Vivre pour Vivre" has Yves Montand as Robert Coster, a TV reporter who is married to Catherine (Annie Girardot), whom he loves, but to whom he is, almost by habit, frequently unfaithful because the nature of his work takes

him continually away from her.

While working on an enquiry concerning the problems of young women he meets a student, Candice (Candice Bergen).

A job comes up for a ten days spell in Kenya. He takes Candice with him but on their return the girl is disconcerted to see him take his wife, who has come to meet him at the airport, fondly in his arms.

Robert takes his wife for a promised trip to Amsterdam. Candice follows and stays at a hotel where Robert joins her telling Catherine he must return to Paris. But Catherine is not

deceived and on their return to Paris Robert takes a separate apartment: he to continue his work, Candice to continue her studies at the Sorbonne.

But a reportage in Vietnam is one more excuse for promiscuity and Robert now tends to gravitate back to Catherine who, however, is not waiting for him.

Twenty-year-old Candice Bergen is the daughter of the American music-hall star, Edgar Bergen. She was nineteen when she appeared in her first film role in the adaptation of Mary McCarthy's "The Group".

Below: Michel Simon and Alain Cohen in Claude Berri's first feature film, "Le Vieil Homme et l'Enfant", a moving story of a Jewish child put in the charge of an old man during the occupation.





Left: From the atmospheric "Un dimanche sur l'île de la Grande Jatte" directed by Frans Weisz whose "Girl Gangster" is also discussed in this article.

Right: Johann van der Kauen at work. This young director of documentaries has been making shorts since 1960. His latest "A Film for Lucebert" is about the Dutch painter and poet, Lucebert.



## young dutch cinema

**THE DUTCH CINEMA** is known essentially for its shorts and documentaries. There have always been directors of talent who wanted to make fiction films — Anton Koolhaas's "The Dam was Closed" (1951), Haanstra's "Fantasie" (1956); Fons Rademakers' films — but unfortunately a single financial success was often followed by a production that barely broke even and directors were (as Haanstra) compelled to return to the documentary medium.

However, with the formation of the Amsterdam film school in 1958 and the explosion of the French nouvelle vague and low budget production the following year, groups of young filmmakers began to establish themselves working with 8mm and 16mm film. Their shorts began to appear at Oberhausen, Mannheim and similar short film show-cases and last year their first features made their first appearance in Holland: Nikolai van der Heyde's "Spring in Holland"; Wim Verstappen's and Pim de la Parra's "The Unfortunate Return of Jozef Katus to the country of Rembrandt"; Frans Weisz's "Girl Gangster". This year there will be con-



Above: A scene from René Daalder's "Body and Soul"

Left, top: From Wim Verstappen's "Confessions of Loving Couples"

Left, centre: Director Adrian Diltvoorst

Left: Mimi Kok in Diltvoorst's first feature-length film, "Paranoia".



Right: From Lennaert Nijgh's twenty-five minute film, *Alice in Wonderland*. Born in Haarlem January 1945 Nijgh made his first film (8mm — 30 minutes) when he was seventeen, *Alice in Wonderland* — "Vox Humana" and *Eclair* are his most recent films.

Below: Edina Ronay in Nikolai van der Heyde's *"To Grab the Ring"* in which also appear Ben Carruthers, Francoise Brion and Marja Habraken.



siderably more than this number so it is as well to consider this nouvelle vague.

It centres largely on the Netherlands Film Academy (N.F.A.), established in 1958 as a private concern but taken up officially when its work was seen to be indispensable, and the magazine "Skoop" founded by students in 1963. The past four issues of this magazine are virtually a lexicon on the new Dutch cinema — unfortunately for the English reader, Dutch is not the easiest of languages.

"The Girl Gangster" is the first long feature of twenty-eight-year-old Frans Weisz about an Amsterdam writer who has a success with a novel, "Girl Gangster". An Italian producer wants to make a film of it but the writer is unhappy about the adaptation but is not strong enough to impose his ideas. Set mainly in Menton, where the writer goes with his wife to sort himself out, the film uses dream fantasies to involve both the story of the novel and reality and the writer's vision of himself as an artist.

Photography is by Gerard van den Berg, Holland's top photographer who filmed Ulrich Schamoni's "Es", George Moore's "Love, Love, Love", Nikolai van der Heyde's "Spring in Holland" and van der Heyde's new film, "To Grab the Ring".

"To Grab the Ring" stars Ben Carruthers and Edina Ronay who was in "A Study in Terror" and "Prehistoric Women".

In 1965, two old pupils of the Amsterdam Film School formed their own company, "Scorpio" (the s being printed in the form of the dollar sign).

There were two main reasons for this (in the Dutch cinema) unprecedented step. The first was to achieve some independence from government sponsored scenarios and the second was to be able to maintain a continuity of work — "continuity of production is an absolute necessity", says Pim de la Parra who, with Wim Verstappen, formed the company. They were also founder members of "Skoop" and at the head of the Amsterdam Cine Club.

Their first two films were censored because of the subjects — homosexual relations between two young people — then came "Ash... Tamara" photographed by Gerard van den Berg which went to Cannes (65) and Oberhausen (66), and Parra's "Heart Best Fresco" (Oberhausen and Cracow 66).

Their first feature film (90 mins) "The Unfortunate Return of Jozsef Katus to the country of Rembrandt" has been blown up from 16mm to 35 mm and shown commercially and will be seen at Cannes and will go to Pesaro in July.

Working with a hand-held silent 16 mm Eclair Coutant they interchange their roles of producer and director. Wim Verstappen has just finished "Confessions of Loving Couples" with Parra producing and shot, this time, on 35 mm. A project is "The Tiger Jump"

directed by Wilm van der Linden the director of "Tulips" which won a prize at Evian.

Adrian Diltvoorst, whose thirty-minute film "I'll return to Madra" won notices and acclaim in Holland and at Pesaro has just finished his first feature film, "Paranoia" based on a novel by Willem Frederik Hermans, author of "Like Two Drops of Water" from which Rademakers recently made a film. "Paranoia" was made on a small budget in the streets and houses of Amsterdam on 35mm with direct sound.

In 1965 at the Arnhem Festival organised within the context of the Holland Festival a group of young Dutch film-makers, the "123 Group", put on a special programme in an art gallery. The films were made by five young men who doubled the roles of actor, director and cameraman as the need arose. One of these young men was René Daalder whose short, "Body and Soul" was noticed at Herfogenbosch last year. This film is a remarkably good example of the humorous yet serious approach the new Dutch film-makers have. "Body and Soul" is about a young muscles man who asks himself if his superb body is not, in fact, supplanting his soul. The character is never ridiculous and one is constantly confronted with a serious concept.

Daalder is only twenty-two and is currently making a short with the Dutch film and theatre actress, Andrea

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## anyone for bed?

Right: Triple beds in Shigeo Tanaka's "Strange Triangle" starring Ayako Wakao (seen top of picture), Keizo Kawasaki and Kyoko Enami. Saburi is a young writer who believes in free love. But the attractive Seiko (Ayako Wakao) is intent on marriage and virtually blackmails him into living with her. After a short time Saburi invites another young girl to stay with them but to turn the tables the two girls get on together very well until Saburi finds it hard going to please both wife and mistress and decides to leave them. A "ménage à trois" has its disadvantages.

Below: Els Clok, Boudewijn de Groot and Anneke de Groot in Lennaert Nijgh's film, "Alice in Wonderland". The scenario is by the twenty-two-year-old director which is why you will not recall the scene even in Jonathan Miller's modern version of Lewis Carroll's (highly Freudian it would seem) classic.



Below: Tony Curtis, as the knight Guerrando in "On my way to the Crusades"... has a choice of four bed companions — one admittedly reads in bed and is hardly, therefore, a strong contender. The murals too, seem very evocative, particularly, the couple on the left of the tapestry. This spoof epic, directed by Pasquale Festa Campanile, has Monica Vitti as a progressive young woman who resents her husband's use of a chastity belt when he is dragged off to the wars on their wedding day.



## YOUNG DUTCH

from page 13

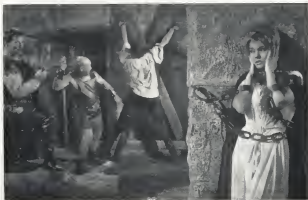
Domburg who closely resembles Greta Garbo and Anne Bancroft, two stars of previous decades whom Daalder very much admires. He hopes to make his first feature very soon based on Thoreau's "Walden" and which he will call "The Colony". Cameraman will be Jan de Bont.

Of the young documentarists Johan van der Kaauw, Kees Hin, and Lous van Gastelen are particularly outstanding.

Kees Hin, twenty-eight, is the son of Jan Hin, whose work was important in the thirties. He studied at the Amsterdam Film School but left in his second year for more practical work and assisted Haanstra on "Zoo" and "Twelve Million". Thanks to the success of this last, Haanstra organised his own studio and put some of his assistants to work independently, namely Rolf Ortel on a short about the natural gas available in the Netherlands and Kees Hin on a short sponsored by a Dutch petrol company. Of particular interest is Hin's "The Ill Little Dog" which he wrote with the Dada writer, K. Schippers.

to next page

Right: Agnes Laurent in "La notte del grande assalto", a struggle between Sforza and Borgia in early Italian times, directed by Gian Maria Scotese and Louis Duchesne. Isabella is the heiress of the independent duchy of Favi. Cesare Borgia is determined to annex the county but Marco Sforza intervenes and saves Isabella from an ignominious marriage and from surrender of the duchy.



## studio props in current use chainmail — and female

Left: From Alain Robbe-Grillet's latest film, "Trans-Europ Express", of which Pierre Billard writes in L'Express.

"Trans-Europ Express" is presented in the guise of a thriller — it contains characters and situations borrowed from the manufacturer's catalogue of dramas and myths of modern times: the apprentice-gangster, the prostitute working for the police, the gang boss, the quick-witted cop, the mysterious meeting, the suitcase full of drugs, violence; strip-tease, pursuit, crime, arrest.

"This concentration on the commonplace of news events, managed with skill, rigour and humour, makes for an agreeable entertainment, which will itself satisfy the less demanding cinemagoer. Marie-France Pisier, kept in a continuous state of undress by Robbe-Grillet, with an intelligence totally lacking in coldness, encourages one to stay on this apparently attractive surface. After all, Max Ophüls said, 'the cinema consists of having beautiful women doing beautiful things'.

"The game begins here: it can be dressed up in many different ways. 'Trans-Europ Express' can be explored like a labyrinth, peeled like an orange, contemplated like a Calder mobile which changes its aspect with each current of air; it is enough to let your imagination play on it."



### YOUNG DUTCH from previous page

Georges Sluizer studied at the Paris IDHEG and worked as a cameraman for Hansstra before the latter recommended him to Shell for a short film, "Earth of Water". His second short "Clair Obscur" about a Dutchman who, at any price, wants to leave the polders, shows a remarkable talent.

Louis van Gastaren is the son of a well known Dutch actor and is both at home in a fictional short as in "La Maison" (about a house and its successive occupants) as in a documentary like "Accra, port sans grèves" which shows the hard work involved in the export of cacao from Ghana.

Gastaren is very much involved in the current Amsterdam artistic scene, is passionate for Pop Art and modern literature.

Right:  
Paolo Graziosi and  
Asta Weyne in  
"The Girl-Gangster"  
directed by  
Frans Weisz





Left: the men search and struggle for a woman and for treasure in "Lust in the Swamps".

Robert Manthoulis was born in Greece in 1929. After studying in Athens and New York his collection of poems, "Steps", was published in Athens when he was twenty. He then produced and directed a long series of documentaries, many of them winning awards, and he has directed four feature films, the latest "Face to Face" winning the Best Direction award at the 1966 Salonica Film Festival. It was also shown at Hyères last month and will be shown at the Pesaro Festival.

"Face to Face" is an interesting examination of a young Greek whose situation as a language teacher to young workers leaving Greece for the industrial west allows some telling comment on current Greek social problems. The young teacher, Dimitri, becomes the tutor to the daughter of a 'nouveau riche' family and is confronted by advances from both the girl and the step-mother. Finally he breaks from the family to join the demonstrating crowds in the streets.

"Lust in the Swamps" is the forthright title of a new Greek film directed by Giannis B. Ioannidis. A straight-forward adventure story it opens with Mariana and Petros driving headlong into the country. When the girl takes the wheel and the exhausted Petros falls asleep on the back seat she stops the car and takes a suitcase containing a metal box from the boot and makes off, alone, into the country.

By dusk she is lost in a desolate area of swampland and in the morning a peasant, Nikitas, finds her exhausted.

Nikitas lives with his brother, Vasilis and a servant girl and the drama soon hinges on the two men's desire for the girl, complicated by the appearance of Petros, interested only in the recovery of the metal box.

Nikitas and Mariana make off together pursued by Petros. The girl is shot and in his attempt to drag her from the swamp Nikitas is shot too.

Below: Nikitas takes the exhausted Mariana back to his hut which he shares with his brother and a servant girl, Katerina.



Above: Nikitas discovers the exhausted Mariana in the swamps



Petros now sets on Vasilis who pulls a knife and in the ensuing struggle Petros is stabbed.







Left: Nikitas and Mariana in "Lust in the Swamps"

Below: Dimitri, Costa Mesaris and Barbara, Helen Siawropoulou in Robert Manthoulis's new film, "Face to Face". The film is developed on two levels—the narrative involving the characters and the confused situation of contemporary Greece in which the young language teacher finds himself. Taking an easy job with a wealthy family he finds he has either to accept the artificial life and standards of the family or break away and join his protest with the crowds.



## the GREEKS

### URBAN AND SUBURBAN

Like the Swedish cinema, the Greek cinema has been internationally known mainly by one director. Now, as in Sweden, a number of young Greek directors are slowly becoming recognised.

Below, left: From "Face to Face". Right: The director Robert Manthoulis directing "Face to Face" in the streets of Athens.





Left: Eva Avlin in Alberto Lattuada's new film, "Don Giovanni in Sicilia".



Below and on the opposite page: fascinating Agata Flori as she appears in the new Italian spy film, "O.K. Connery" in which Neil Connery plays a surgeon, Neil Connery. Agata's black action outfit certainly follows tradition and, in fact, the film, directed by Alberto De Martino, has two ex-Bond film stars, namely Adolfo Celi and Daniela Bianchi. Also in the cast are Bernard Lee, Anthony Dawson, Lois Maxwell and Yacheco Yama. Neil Connery is seen below being held up by the beautiful Agata.

## italian productions GUNS AND LOVERS

AN INDICATION of Italy's mammoth production appeared in an Italian trade journal a few weeks back which listed thirty-eight films premiered in the previous few weeks, seventy-six ready to be premiered, twenty being edited, forty-four in production, twenty-one about to start shooting and thirty-one being prepared, making a total of 230 films (including, of course, co-productions).

Looking through the list of films to go into production which should have started by the time this is in print we see Alberto Sordi is directing and starring in "An Italian in America" with locations in the U.S.

Ugo Tognazzi and Mina are the two stars Fellini has chosen for his "Il Viaggio di G. Mastorna". Locations will be at Milan, Bologna, Modena and Naples and it is almost certain that Anouk Aimée will also be in the film.

Renato Castellani seems to be making a big come-back with a new comedy, "Questi Fantasi" starring Sophia Loren and Vittorio Gassman.

Continuing the musical genre is "Arrivederci, Amore" directed by Alberto Piersanti and starring Bobby Solo.

Of the twenty-one about to commence shooting, eight are westerns and four are adventure-thrillers.

The projects look interesting: Mastoranni in an Italian-Soviet co-production "S.O.S. (Umberto Nobile)" directed by Kalatozov.

Luciano Salce's adaptation of Natalia Ginzburg's play with Monica Vitti.

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Above: Anna Karina as brother and sister in the new Michel Deville comedy, "Tender Sharks".

## GIRL INTO BOY

**TENDER SHARKS** is a new German-French comedy directed by Michel Deville and starring Anna Karina in a double role of brother and sister.

The Admiral of the Fleet of a small western country has a son and a daughter — twins — a fact which has

always led to confusion but never more than when the son, Costa, while on his way to an officer's passing out parade, falls down a hole (his attention having been drawn to a trim pair of legs).

Fantastically the hole leads him to

the centre of a foreign spy ring. Costa is captured but by the good nature of Spy SB3 (Mario Adorf) is allowed to go free. The spy ring is furious with SB3 and he either gets Costa back or it is curtains for SB3.

Cont. top of next page

Below: Scilla Gabel as Zeezee dupes Costa (Anna Karina) and abducts him in a balloon.



Below: Costa, or is it Elena as Costa?, looks as though he has evidence of amorous triumphs in the comedy, "Tender Sharks".



By this time Costa is at the Officers' ball on board a cruiser. SB3 gets Zee-Zee, a beautiful spy (Scilla Gabel) on board who quickly drugs our hero and abducts him in a balloon. SB3 now a ship's cook, has to get the cruiser's secret code.

The following morning with import-

ant naval manoeuvres about to begin Costa is missing. Elena, his twin sister, believing he is with a girl, steps into the breach and, indeed, Costa's breeches, and impersonates her brother to save him from court martial.

Inevitably she (as Costa) meets SB3 and the confusion is further in-

creased when the first officer discovers Elena's impersonation and falls in love with her. SB3 gets the code and is chased to an island where Zeezee and Costa have landed.

Naturally it is all sorted out in a typically Devilleish manner.

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## ITALY from page 18

An adaptation of Italo Sveva's "The Conscience of Zeno" directed by Giorgio Strehler; Zeffirelli's "Romeo and Juliet"; Lizzani's "Hitler took Switzerland"; an adaptation of the "Satyricon"; Giuliano Montaldo's "Sacco e Vanzetti"; Lizzani's "Sarajevo 1914"; Huston's "Waterloo"; Liliana Cavani's "Galileo Galilei" with Gunnar Björstrand; Pietrangeli's "Don Quixote" with Peter O'Toole and Alberto Sordi. "Galileo Galilei" is the first Italo-Bulgarian co-production.

Pasolini received yet another prize recently for his much awarded "Gospel According to St. Matthew" but he was unable to accept it in person as it would have interrupted work on his new film, "Oedipus the Son of Fortune", the director's first colour film in which Silvana Mangano and Franco Citti are starring.

Italian film circles were set in a flurry when Fellini was taken seriously ill, to the Salvator Mundi clinic after having been previously suffering from pleurisy. However all seems well now and it is likely that the director will spend some time convalescing at Fiuggi with his wife, Giulietta Masina. He hopes to start shooting his new film, "Il viaggio di G. Mastoma" at the end of July with Tognazzi as the star.



Right: Anna Karina as Costa is clapped in irons but her identity is discovered by the first officer (Gerard Barry) — from the French-German comedy "Tender Sharks".

## peter cowie at OBERHAUSEN

OBERHAUSEN ADVANCED its date from February to April this year, but the spring weather, like the films, remained obstinately mediocre. This zealously organised Festival of Shorts has progressed in size and significance since its inception a dozen years ago, but some national programmes, notably those from the U.S.S.R. and France (save for Juan Bunuel's riveting "Calanda" which had already won the Grand Prix at Tours) were extremely poor. As in any non-vintage year, however, a few very acceptable offerings were to hand, led by Jan Troell's "An Interlude in the Marshland", which was accorded the top prize for fiction films. It is an episode in the Scandinavian co-production of a year or so back, "4 x 4", and it is fascinating to see this 30 minute study of an old railway worker (Max von Sydow) in the Swedish countryside as a sketch for Troell's feature film, "Here's Your Life" (which I wrote so enthusiastically about in the March issue of C.F.R.). Troell reveals himself as Sweden's first master director since Bergman, his talent compounded of a rare response to character and laconic dialogue, and a command of the subtler rhythms of cinema that enables him to absorb the audience even when there is precious little action on screen.

The Grand Prix for Animated Films went to "The Fly", a magisterial cartoon whose success is symbolic of a brilliant year for the Zagreb Studios (see May number of C.F.R.). With their classical documentary on a woman's working day, "From 3 to 10", attracting the FIPRESCI Prize. Yugoslavia did as well at Oberhausen as their domestic festival in Belgrade had indicated, and they were unlucky not to win the National Selection Award (which the jury did not give this time). Last year's winners, Czechoslovakia, sent a disappointing group of films, unmemorable save for parts of Jan Svankmajer's "Et Cetera", where an animated shadow of a man draws houses furiously so as to become increasingly trapped within them. The best Czech short came, paradoxically, from Holland. Jan Nemeš spent some days at a student film festival in Amsterdam and while there was commissioned to make a



Above: From Aleksander Marks' and Vladimir Jutrisa's Grand Prix Winner, "The Fly"

without the uncanny brilliance of the Pole's animation. A cartoonist with an even more cynical view of life than Borowczyk is Yoji Kuri, the Japanese. Two of his recent works were screened — "Au Fou" and "The Eggs". "Au Fou" won a major prize in the Animation category and consists of the anticipated cluster of Kuri jokes, ranging from a man on a desert island being 'run down' by the prow of a rescuing ship to a man being suffocated by his own flatulence. Colour makes only more grotesque the foul labyrinths of Kuri's imagination, but even at their most ferocious these cartoons yield the promise of a smirk and the vaguest hint of parody.

The American entries excited much favourable comment for their unconventional and humorous qualities, but after



Above: "Man and His Health", a terse Czech cartoon by Pavel Prochazka

short. He completed the shooting of "Mother and Son" in 13 days, and the result is a hard gem of a film that pierces the conventional view of family love and shows how a mother's adored soldier son is a sadistic torturer convulsed by his past. Nemeš was also handsomely represented in the retrospective of Czech cinema that enlivened each morning at Oberhausen, and one had an opportunity to see his first film, "The Leaf", and his episode about two vain old men in "Pearls at the Bottom".

Another retrospective was devoted to Walerian Borowczyk, and the local art gallery presented an exhibition of "Boro's" drawings and paintings that seemed a trifle dull



Above: International Critics' Award winner, Kreso Golik's "From 3 to 10"

a while — and particularly when images of Vietnam are dragged in — one resents the crude wit and the inevitable flippancy. At least Carmen ("Pianissimo") D'Avino adheres to his peculiar brand of clip-clop montage, and in his short piece "Tarantella", with its concentration on feet and shoes covered with weird, continually changing patterns, there is far more work than one might at first realise.

Hungary delighted briefly with "Five Minutes of Murder", a cartoon in which one murderer after another is destroyed by increasingly subtle opponents, and "Film Test", where girls apply for work at a film studio and find their in-

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Above: From the prize-winning Hungarian cartoon "Five Minutes of Murder"

## the artist

There is in the medium of charcoal and white paper a range of 'instant' emotional and dramatic power quite beyond the capacity of prose and the traditional live cinema.

The separate and combined values of line and tonal masses have a seemingly limitless interpretation and one is constantly surprised (good though animated film artists are) that more is not made of the power of the animated film.

There is still the preoccupation with the slick line and symbolism and much of the subject matter is naive although occasionally tricked up to be 'adult' with the introduction of violence.

One artist, however, continues to go his own, personal way, giving us a frightening vision of the world that is and may be. He is Jan Lenica, the Polish artist, who, at thirty-six, after giving us a number of powerful short animated films such as "Monsieur Tâto" (1958), "Labyrinth" (1962), "The Rhinoceros" (1963), "A" (1964), "Designs of Dreams" (1965) and "Way to the Neighbours" (1966) has embarked on his first feature-length film, "Adam 2".

Using symbolism and his usual stark, bare graphic style that can combine incredibly, both humour and horror, Lenica in his new film tells the life story of a man, from childhood to the beyond.

The child soon loses his parents in a war and is brought up in the house of an uncle, an inventor who turns his inventiveness to all kinds of completely useless ideas — one being an apparatus to turn over the pages of the pianist's music. This complicated contraption gives off steam which completely envelops the performers and makes such an incredible noise that the music itself cannot be heard.

With the exception of Foides and Borowczyk most animated artists are concerned with the sickness of their art to tell a narrative or point an easy moral; only occasionally are we aware that the film artist is, or can be, working on the same level as Bacon, Appel, Asger, Lichtenstein—to mention at random only a few contemporary artists whose influences find their sieved way onto the screen.

Right: Zlatko Bourek's "Dancing Songs" has all the fantasy of a Klee with the unusual detail and preoccupations of a Brueghel. Made at the Zagreb studios — a group which is undoubtedly one of the most brilliant in the world.

Below, top: From Jan Lenica's "Adam 2". The other illustration is from Lenica's brilliantly sinister "Rhinoceros" inspired by the play of Ionesco.



## in the cinema

SEE ALSO OVERLEAF





Right: "Curiosity" — designed, animated and directed by Borivoj Dvornikovic, an amusing tale told with modern economy of style. Economy is the film artist's greatest weapon — in one drawing he can précis an entire feature film. Vittorio Basaglio, in one drawing, "Boy and Bird", conveys immediately the entire message of Hitchcock's ninety-minute "The Birds". It is, perhaps, this fantastic concentration that makes good short films difficult to programme. An audience can take in only so much.



Left: "Little and Big", designed and directed by Zlatko Grgic. Through the conflict of the two main characters, "Little and Big", Grgic presents a parody of "that kind of committed film which has a pretentious tendency to reveal important messages". One of major attributes of the Zagreb group is its ability to maintain its sense of humour in a state controlled production set-up



Left: "The World's Desires", designed and animated by Martin Pintaric, written and directed by Vladimir Tadej. When we have, we are happy. When others have more — we are unhappy. The basic emotions of an acquisitive society told in a modern graphic style of some power.

Below: This image from a Czech cartoon has all the balanced fantasy of a Klee or a Miro. It is odd that the cinema with all its technical ability to express all the modern art movements from surrealism to Op art has attracted so few great artists.



Left: "Tamer of Wild Horses". Screenplay by Vatroslav Mimica and designed and directed by Nedeljko Dragic. A wild horse tamer finds a metal monster which looks like a horse. When he tries to move it the mechanised monster threatens to destroy everything. But when he sets the right lever in motion the technical miracle spreads its wings and enables man to fly into space. An obvious parable of the usefulness of mechanisation but Dragic's horse has all the suggested eerie movement of a sculpture by William Accorsi or Paolozzi.

OBERHAUSEN. From page 22  
geniousness exposed with humour and understanding in a series of mock interviews.

The West German evening was not outstanding, although Peter Schamoni's "Illegal Practice of Astronomy" is an intelligent, sober account of one of Max Ernst's graphic

works ("Maximiliana") and its genesis in the work of a 19th century astronomer. Wolfgang Urich's "The Machine" is one of the best cartoons from Germany in recent years, a well-paced study of modern man's fate in a scientific world that he can see only in detail and never in its terrifying entirety.

## new in town

**AN INTERESTING REVIVAL** this month is Vadim's *Et Dieu crea la Femme*, particularly in view of the fact that Brigitte and Vadim were announced at Cannes as being due to make a new film together, in March 1968, called "Erotica". It has every possibility.

Also too, the young Jean-Louis Trintignant is now France's top male star, rivaling Belmondo in the way directors are fighting for him.

Just over ten years ago (1956) with this film (his first feature) Vadim gave the French cinema its new style — aesthetically (in the use of music, a natural dialogue and the direction of the actors) and ethically (il a imposé son amoréalisme profond et donné à la sensualité et à l'érotisme cette franchise moderne que l'on retrouvera dans tous les films récents).

Even today, Armand Thirard's splendid photography centred on the then unpublished St. Tropez and Brigitte's undeniable appeal remains and the film itself is unquestionably a classic from that splendid era of the nouvelle vague that completely changed the look and tone of the cinema.

Gunnar Hoglund's absorbing "The Royal Route" (as previously discussed in CFR) is coming this month to the Cameo Poly as *My Love and I*.



Above: Brigitte and Christian Marquand in a scene from "Et Dieu Crea la Femme".

Hoglund has a distinguished reputation as a documentary and short film director and this is his first feature, an ingenious suspense film set in the mountains of Lapland in which the spectator is never quite certain whether he is witnessing a murder in the present or discovering one from the past.

A man sets off on a hike through the hills and mountains of Lapland to keep a date with a girl he loved ten years previously and with whom, then, he made this rendezvous. On the way the indications are that she has

come as agreed but later he finds her dead in a mountain stream. He then meets a man, strangely resembling himself, whom he suspects of having murdered the girl, and later, this second man is killed. Are the two men one and the same person? Are we witnessing what happened ten years ago?

It is not surprising that Hoglund admires, particularly, Resnais and Antonioni — his new film has many glances at both men but the strong sense of narrative is essentially his own. **More Reviews page 27**

Below: Maude Adelson in *My Love and I* (Cameo Poly)



Left: Jean-Luc Godard and his cameraman, Raoul Coutard whose work may be seen this month — "Masculin Féminin" is at the Cameo Royal and Cameo Victoria while "A Woman is a Woman" is at the Cameo Poly. The cameraman of "Masculin Féminin", by the way, was Willy Kurant who did the fine, flexible photography of "Mon Amour, Mon Amour". "Masculin Féminin" is one of Godard's most subtle films in terms of the cinema's relationship with reality. In it, Paul goes to see a film which is something of a parody on Bergman's "Silence" and we are aware, not only of a gag, but of the cinema's conception of reality as compared with the reality of life which Godard tries to convey through his questioning and impromptu sequences.



# June Selection

Correct at time of going to Press. Readers are advised always to 'phone before making a long journey. Subject to alteration.

## London

Academy One (GER 2981) — Joseph Strick's film version of James Joyce's *Ulysses*  
 Academy 2 (GER 5129) — *Alone on the Pacific*  
 Berkeley (MUS 8150) — Antonioni's Cannes Grand Prix winner "Blow Up"  
 Cameo Moulin (GER 1653) — *Casablanca* & *Nuist Paradise*  
 Cameo Poly (LAN 1744) — Robert Hirsch in *Kiss Me General*. Next prog.: *My Love and I* & *Godard's A Woman is a Woman*  
 Cameo Royal (WHI 6915) — *Naked World* of Harrison Marks. Next programme: *Godard's Masculin Feminin*  
 Cameo Victoria — *The Virgins* Next prog.: *Masculin Feminin*  
 Cinephone, Oxford Street (MAY 4721) — *Isadora's The Pornographer*  
 Compton Club (GER 4555) — *Members only* Continental (MUS 4193) — *Young Aphrodites and The Fruit is Ripe*  
 Curzon (GRD 3737) — *Claude Lelouch's Un Homme et une Femme*  
 Dilly Club (GER 6266) — *Members only* Hampstead, Everyman (HAM 1525) — *Chabrol's Bluebeard* (Lond.), 5 (7); *Bresson's Au Hasard Balthazar*, 18 (7); *It Happened Here*, 19 (7); *Lore's Eve*, 26 (7)  
 Jacey, Charing Cross Road (GER 4182) — *Mini-Weekend & Carnival of Souls*  
 Jacey, Marble Arch (WAV 6366) — *Claudia Cardinale in The Magnificent Cuckold*  
 Jacey, Piccadilly (REG 1449) — *The Mystery and the Pleasure*. Next programme: *Lu Paila Pullman* (FRE 5936) — *Alain Robbe-Grillet's L'immortelle & Françoise Judes*. Next prog.: *Parolini's The Gospel According to St. Matthew*  
 Royalty, Kingsway (HOL 8004) — *Richard Burton and Elizabeth Taylor in The Taming of the Shrew*

## Provinces

Birmingham, Cinephone — *The Mystery and the Pleasure & Topless Story, Sleeping Car Murder & Ravishing Idiot*. Lu: *The Possessed & Girl on the Sea*  
 Brighton, Kemp Town, Continental — *Violent Summer & Love for Sale*, 1 (2); *A Woman is a Woman & Girl*, 4 (7); *Georgy Girl & The Greengage Summer*, 11 (3); *The Collector & Home of your Own*, 15 (3); *Karamazov & Drops of Blood*, 18 (7); *The Mandrake & The Gentle Art of Seduction*, 25 (7)  
 Brighton, Jacey — *Les Fêtes Galantes & Green Fern's Nest, The Magnificent Cuckold, Cloportes & The Sky Above the Mud Below*. Lido  
 Cambridge, Arts — *A Woman is a Woman*, 1 (4)  
 Edinburgh, Jacey — *Echo of the Jackboot The Possessed & My Bare Lady, The Horrible Profession & Trapped by Fear, Wedding Swedish Style*  
 Liverpool, Jacey — *The Mystery and the Pleasure & Topless Story, Secrets of a Windmill Girl & The Projected Man; The Horrible Profession & Trapped by Fear, Sleeping Car Murder & Ravishing Idiot*  
 Manchester, Cinephone — *Lido, Cloportes & Please Not Now: The Evesdropper & La Bourne et la Vie*  
 Oxford, Scala — *A Woman is a Woman*, 12 (7)

# CLASSICS

Piccadilly — *Funeral in Berlin*  
 Baker Street — *Macbeth*, 4 (4); *Richard III*, 5 (3); *Late Shows: The Intimate Stranger*, 2 (1); *Blind Date*, 16 (1)  
 Brixton — *The Saviour of El Gid & Winnetou The Warrior*, 22 (3); *She Wore A Yellow Ribbon & Tarzan The Magnificent*, 29 (3)  
 Chelsea — *L'Idiot*, 4 (7); *De L'Amour*, 11 (4); *Menon*, 15 (3); *King and Country & All Boys Are Called Patrick*, 18 (7); *The Servant*, 25 (7). *Late Shows Every Friday* — *Terese*, 2nd, *Victim*, 9th; *Ashe & Diamonds*, 16th; *Kanal*, 23rd; *A Generation*, 30th  
 Croydon — *King Rat*, 4 (7); *Woman Of the Dunes*, 18 (7); *Cat Ballou*, 25 (7)  
 Dalston — *Tabu & Blood and Black Lace*, 4 (7); *Ernest Hemingway's The Killers & The Secret of Blood Island*, 11 (4); *Cat Ballou*, 25 (7)  
 Hampstead — *A Woman is a Woman*, 16 (7); *Chimes at Midnight*, 25 (7). *Late Shows every Saturday* — *Peter and Pavlo*, 3rd, *Old Man Mator Car*, 10th; *Jozef Kilian & The Crissom* Curten, 17th; *Wolf Trap*, 24th  
 Kilburn — *The Cocoanuts & The Greengage Summer*, 4 (4); *Horsefeathers & Roman Holiday*, 11 (4)  
 Notting Hill — *Hamlet*, 11 (4); *Hamlet*, 15 (3); *Zorba the Greek*, 18 (7); *The L Shaped Room*, 25 (7)  
 Late Shows every Friday: — *Peter and Pavlo*, 9th; *Wolf Trap*, 16th; *Jozef Kilian*, 23rd; *Eve Wants to Sleep*, 30th  
 Prud Street — *The Carpetbaggers*, 11 (7); *What's New Pussycat*, 25 (7)  
 Stockwell — *The Seventh Seal*, 4 (1); *A Shop On the High Street*, 5 (3); *A Blonde in Love & Six Sided Triangle*, 8 (3); *Wild Strawberries*, 11 (1); *A Generation*, 12 (3)

Kanal, 15 (3); *The Face*, 18 (1); *Ashe and Diamonds*, 19 (3); *Eroica*, 22 (3)  
 Tooting — *Cat Ballou & That Touch of Mink*, 4 (7); *Tabu & Blood and Black Lace*, 12 (6)  
 Waterloo — *The Carpetbaggers & Signorina* It's important, 4 (7); *Ernest Hemingway's The Killers & The Secret of Blood Island*, 25 (7)  
 Beltest — *Late Shows every Friday* — *The Last Stage*, 2nd, *The Passenger*, 9th, *Gangsters and Philanthropists*, 16th, *Alexander Nevsky*, 23rd; *The Joker*, 30th  
 Brighton — *Chimes at Midnight*, 11 (11); *The Night of the Generals*, 22 (7). *Late Shows every Friday* — *The Matras*, 2nd, *A Time To Live and a Time to Die & Calabria*, 9th; *Hallelujah The Hills*, 30th  
 Glasgow, Curzon — *The Night of the Generals*, 4 (7); *The Ten Commandments*, 12 (14)  
 Glasgow — *Lord of the Flies & Strange Bedfellows*, 5 (6); *The Cardinal*, 12 (6)  
 Leeds — *East of Eden*, 4 (7). *Late Shows* — *The Connection & The Grift*, 2 (2); *Infidelity*, 9 (2); *Veridiana*, 16 (2); *Eve Wants to Sleep*, 23 (2)  
 Manchester — *Lord of the Flies*, 4 (7); *Zorba the Greek*, 11 (7); *Cat Ballou*, 18 (7)  
 Sheffield — *The Ladykillers*, 4 (7); *Suddenly last Summer & The Love Goddesses*, 11 (7); *Umbrellas of Cherbourg*, 26 (3); *Ship of Fools & Charlotte El Son Jules*, 29 (3). *Late Shows* — *Juliet of the Spirits*, 23rd, *Le Bonheur*, 24th; *Eve*, 26th, *Paris Vu Par 27th*; *Love's Couples*, 28th; *Thomas L'impossible*, 29th; *To Love*, 30th  
 Southampton — *Ernest Hemingway's The Killers*, 4 (7); *How To Keep The Red Lamp Burning & Marriage Italian Style*, 16 (7); *Blue Hawaii*, 25 (7). *Late Shows* — *Julius and Jim*, 2 (2); *Les Cousins*, 9 (2); *Boudou & The Egg*, 23 (2); *Le Règle Du Jeu*, 30 (2)

Below: From Joseph Strick's "Ulysses" with Barbara Jaffard as Molly enjoying a fantasy love scene with Stephen (Maurice Rooves) — Academy One



Right: Sylva Koscina (Carla) and David McCaltum (Stanley) in Venice in "Three Bites of the Apple" in which Carla lifts Stanley's roulette winnings but later repents. Release at the end of the month.

#### REVIEWS. From page 25

Rolf Thiele's *Lulu* which we discussed in our February issue is coming to town in the near future as "No Orchids for Lulu", not to be confused with "Lu" which will be showing at the Jacey Piccadilly theatre. "Lu", in-



Above: Heidi Weis and Horst Frank in "Lu"

cidentally, is the English title of "Die Tote Von Beverly Hills" (The Corpses of Beverly Hills) directed by the young Michael Pfleger some three years ago and which was produced by Jansjurgen Pohland, one of the young Germans who first revealed that a new Young German cinema was possible. "Lu" (the main character played by



Heidelinde Weis) is a modern-style montage of suspense, eroticism and lush background and concerns the investigation which follows the discovery of a girl's body in a Hollywood swimming pool.

Watch out for Pietrangeli's comedy "The Magnificent Cuckold" with Claudia Cardinale and Ugo Tognazzi in which a needlessly jealous husband creates the opportunity for his wife's infidelity. Claudia has never looked lovelier and shows a nice sense of comedy.

In the provinces, under the title of "Cloportes", is the subtitled version of Pierre Granier-Deferre's (he recently married Susan Hampshire) "La Métamorphose des Cloportes" (The metamorphosis of the Louse). This black comedy of a released convict who sets out to revenge himself on those who shopped him, has a first-class cast: Lino Ventura, Charles Aznavour, Pierre Brasseur, Irina Demick and Annie Fratellini.

Drs. Phyllis and Eberhard Kronhausen have recently been in the literary news for their presentation of the uni-

que memoirs of "Walter, the English Casanova" (Polybooks — 60s.). Now they are offering Shohei Imamura's *The Pornographer* (Cinephone) an unusual film in so far as it deals seriously with a character who makes available to wealthy business men any pornographic material from films and exhibitions to prostitutes posing as virgins.

Unfortunately Imamura seems not quite decided what, if any, moral issues he wants to make and he confuses the business activities of the man with his complex and unsavoury private sexual life.

There are some genuinely humorous slants achieved by the matter-of-fact "professional" attitudes taken towards the work (which the pornographer considers a genuine social service) and it would, perhaps, have been more effective if this vein had been maintained rather than trailing off into the bizarre ending of a deranged man obsessed with the making of a mechanical doll which will liberate man from the emotional encroachments of women.

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# CANNES. From page 8

Arts Museum is worth a visit. The French take this new narrative medium seriously (they have two magazines devoted to its technique) and indeed when one sees the effective work of Burne Hogarth and Chester Gould among others, one recognises the dramatic common factor of cartoon and film image.

In the Jessua film, Jean-Pierre Cassel and the ravishing Claudine Auger are a man and wife strip-cartoon team, he doing the story line she the drawings. One day a Swiss admirer, Michel, bursts into their office and invites them to stay at his villa at Neuchâtel on Lake Lausanne. Once there the two get to work on a new strip-cartoon hero and his adventures and the admiring Michel, who begins to identify himself with the new hero, also begins to act out the adventures as soon as they are invented.

As the heroine of the cartoon adventures is drawn (figuratively speaking and quell figure) from the artist wife naturally Michel begins to fall in love with her and involve her in the adventures.

It is all neatly tied in although the mood unhappily changes towards the end from nicely judged comedy to farce.

Claudine Auger made a sensational appearance at the evening gala performance in a white organdy Cardin dress embroidered with jewels and sapphires which seemed, as one French critic lyricised, "to have been created in the mists of a summer morn." We liked the way she often was in the film, déshabillée.

The Mexican film, "Pedro Paramo" had everything to recommend it: director — Carlos (Raíces) Velo; writer — Carlos Fuentes and photographer — Gabriel Figueroa, but this story of a young man searching across the arid plains of the Jalisco highlands for a deserted village where his father still lives is heavy with a supernatural melodrama now some thirty years out of date.

The Yugoslav film, "I met the Happy Gipsies" directed by Aleksandar Petrovic was an authentic picture of the crude, violent way of life of the gipsies, their appalling conditions, their snatched moments of wild release. Tomislav Pintar's photography was particularly outstanding in quality and adaptability.

## BRITISH BRILLIANCE

We come now to the pièce de résistance of Cannes, the British participation. First, the Ulysses affair which began with the Saturday afternoon performance (mainly for the press) during which a few critics vocally expressed their offended views and left the cinema.

There followed immediately after this showing a press conference at which the director, Joseph Strick, the producer Walter Reade and the writer, Fred Haines answered questions. It was all very controlled even if Mr. Strick did suggest a woman critic leave the theatre and break a leg on the way out. One or two points raised seem relevant to the subsequent affair. First, the subtitles very often did not get across the real feel of the English dialogue. Second the fact that when the subtitles were in focus the image was not and vice versa. Third, why had the director not taken into account the standard French translation of Joyce's book?

To these questions Mr. Strick replied that, in fact, the subtitles had been a rush job — just about a week in fact. It was true about the focusing bit and so they had to show the film slightly out of focus to get the subtitles across. They had bought the rights of the mentioned translation but had found the sections required too lengthy for subtitling purposes. Mr. Strick also went on to say that the film had been shown for three days in America at \$5 dollars a seat with publicity that had suggested that audiences should first acquaint themselves with the book in order to know of its kind of content.

It all ended quite gentlemanly. Then came the evening gala performance. By this time certain words used in the French subtitles had reached the knowledge of the Festival officials. It was decided to have them blotted out on the copy. As there was only roughly two hours between the afternoon performance and the evening performance general consultation was impossible.

When, at the evening performance, Mr. Strick saw these blottings out he objected and went to the projection room to have the film stopped.

On not being admitted he returned to cinema to protest aloud that the film should not be shown in this manner. The following morning he wrote an open letter to M. Favre le Bret demanding a public reshewing of the original copy and a public apology. The reply came that the Festival authorities had acted within their rights but that they were prepared for the jury to see the film again in its original form. Mr. Strick published in the Festival bulletin a page notice to the effect that he had withdrawn the film from the festival.

In fact all the fuss was not really about the British version of the film at all but simply about some words that had been used in a hurried French translation of the dialogue.

As for the film itself it is an honest reflection of Joyce's book which, I would have thought, was not the best of film material as such. Nevertheless in making the film Joseph Strick had every right to make it as he has done and, as apparently the film is to be shown at Academy One, with all bookable seats and raised prices to continue the Ulysses affair in terms of censorship seems to me simply prudish.

The next British film to be shown (this time hors competition) was Peter Watkins' "Privilege" a powerful warning of how a pop singing idol may be used for political religious or commercial purposes by 1970. His slow revolution to his own loss of personality and the public death he immediately suffers when he rejects both his promoters and his public is told with considerable power.

The singer Steve Shorter's reputation has been built up on a violent image which his promoters now wish to change to one of conforming. To do this they harness the United Churches of England to their star and launch Christian Crusade Week. It is a fantastic success but Steve cannot take it.

Shrimpton perhaps that his two stars Paul Jones and Jean Shrimpton are not actors, Peter Watkins has very skillfully used a documentary (TV) technique with them in which they often react as though being interviewed rather than playing an independent fictional role.

The big scenes are handled in a masterly fashion and several small part players give impressive cameo performances while Mark London as Alvin Kirsch, the publicity agent, is brilliant — his handling of the high ranking clerics at the cocktail preview is a gem. Paul Jones and Jean Shrimpton are adequate but it is not their film.

Joseph Losey's "Accident" and Antonioni's "Blow Up" we have previously reviewed and illustrated in CFR. Both were well received and "Blow Up" was immediately thought the main aspirant for the Palme d'Or.

Finally, in the Critics' Week, was Anthony Harvey's "Dutchman", the film version of the American Negro writer, Leroi Jones' play of the same name. Tremendously powerful, in new-style terms, this is a Negro's revolt against white manipulation — the day of the future if the whites don't watch out. The images show a white girl alternately tempting and rejecting an outwardly good-natured Negro in a tube train bound for anywhere. Suddenly the negro can take it no more and there is suddenly unleashed all the terrible force of his pent-up hate and rage. Tremendous performances from Shirley Knight and Al Freeman Jr.

Cannes Awards: Grand Prix — Antonioni's "Blow Up". Special Jury Award — to Joseph Losey's "Accident" and to Aleksandar Petrovic's "I Also Met Some Happy Gipsies" (Yugoslavia). Actress award — Pia Degermark in "Elvira Madigan" (Sweden). Actor award — Odded Koller in "Three Days and a Child" (Israel). Scenario award — "Jeu de Massacre" and "A Ciascuno il Suo". Director award — Ferenc Kosa for "Ten Thousand Suns" (Hungary). First Film Award — Mohammed Lakkar Haminia for "Le Vent des Aures" (Algeria). Short Film Grand Prix — "Skies of Holland" directed by John F. Fernhout. Film Critics' Award — "Accident" and "I Also Met Some Happy Gipsies".

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